INDEX TO VOLUMES I - V

(1969-1973)

INTRODUCTION

List 1 contains the names of all authors whose works have appeared in this journal during the period of this index. The basic type of citation is as follows:

IV, 3, 169-73, a.

in which the Roman numeral refers to the Volume, the first Arabic numeral to the number of the issue within the volume, and the final figure or figures to the page or pages. The final *letter* refers to the type of entry noted (a - leading article, r - book review, c - commentary). Book review titles appear, quoted in parentheses as follows:

GOLDSTEIN, Melvin, rev. M.D. Faber, ed., *The Design Within: Psychoanalytic Approaches to Shakespeare* ("Multiple Psychoanalytic Approaches"), III, 1, 55-59, r.

List 2 contains the names of authors of works of literature and some other subjects of general comment which are referred to in works cited by the writers in list 1.

* * * * *

AUTHOR-TITLE (LIST 1)

ALBRECHT, Joyce, *The Stranger* and Camus' Transcendental Existentialism, IV, 1, 59-80, a.

ASHTON, Thomas L., rev. John Clubbe, *Victorian Forerunner, The Later Career of Thomas Hood* ("Tragic Comic Punster and Pundit"), I, 3, 223-229, r.

BARNARD, Ellsworth, rev. Louis O. Coxe, *Edwin Arlington Robinson: The Life of Poetry* ("The Man Who Died Twice"), III, 2, 154-156, r.

BEQUETTE, Michael Kenneth, Dante Gabriel Rossetti: The Synthesis of Picture and Poem, IV, 3, 216-227, a.

BERLIN, Normand, *Easy Rider:* Touching the Tragic, III, 1, 12-18, a.

BRAENDEL, Doris Brenan, The Limits of Clarity: Lyly's *Endymion*, Bronzino's *Allegory of Venus and Cupid*, Webster's *White Devil*, and Botticelli's *Primavera*, IV, 3, 197-215, a.

BRODY, Alan, *2001* and the Paradox of the Fortunate Fall, I, 1, 7-19, a.

BRIVIC, Sheldon, The Incredible String Band and Robin Williamson's "Creation," IV, 2, 123-134, a.

BURNS, Wayne, In Death They Were Not Divided: The Moral Magnificence of Unmoral Passion in *Wuthering Heights*, V, (Festschrift), 135-159

CARY, Meredith, Faustus Now, IV, 2, 167-173, a.

CISMARU, Alfred, *Hiroshima Mon Amour*-Revisited, III, 1, 39-44, a.

CODY, John, Metamorphosis of a Malady: Summary of a Psychoanalytic Study of Emily Dickinson, II, 2, 113-132, a.

COHEN, Richard, The Social-Christian and Christian-Social Doctrines of Samuel Richardson, IV, 2, 135-146, a.

CONELY, James, *Arcana, Molloy, Malone Dies, The Unnamable:* A Brief Comparison of Forms, IV, 3, 187-196, a.

CORSA, Helen Storm, "The Cross-Grainedness of Men"; The Rev. Josiah Crawley-Trollope's Study of a Paranoid Personality, V (Festschrift), 160-172

COWAN, James C., The Theory of Relativity and *The Bridge*, III, 2, 108-115, a.

DOYNO, Victor A., *2001*: Years and Shapes, I, 2, 131-132, a.

EPSTEIN, Lynne, Mrs. Radcliffe's Landscapes: The Influence of Three Landscape Painters on her Nature Descriptions, I, 2, 107-120, a.

FABER, M.D., Analytic Prolegomena to the Study of Western Tragedy, V, (Festschrift), 31-60.

FENICHEL, Robert R., Comment on *2001* and articles in *HSL* on *2001*, I, 2, 133-135, c.

FLOWER, J.E., rev. W.M. Frohock, ed., *Image and Theme: Studies in Modern French Literature* ("Five Modern French Writers"), III, 1, 61-63, r.

FRAIBERG, Louis, Poe's Intimations of Mortality, V, (Festschrift), 106-125.

FYLER, Anson C. Jr., Self-Unification: An Archetypal Analysis of Prospero in *The Tempest*, III, 1, 45-50, a.

GETTA, Richard, *Miss Lonelyhearts*: A dual Mission of Mercy, III, 2, 116-131, a.

GOLDEN, Morris, rev. Arthur Sherbo, *Studies In The Eighteenth Century Novel*, Homer Goldberg on *The Art of Joseph Andrews*, Melvyn New on *Laurence Sterne As Satirist: A Reading Of Tristram Shandy* and Maynard Mack on *The Garden And The City: Retirement And Politics In The Later Poetry of Pope 1731-1743* ("A Look At The Speaker"), IV, 1, 87-94, r.

GOLDSTEIN, Melvin, rev. M. D. Faber, ed., *The Design Within: Psychoanalytic Approaches to Shakespeare* ("Multiple Psychoanalytic Approaches"), III, 1, 55-59, r.

GORDON, Jan B., "A Portrait of Jenny": Rossetti's Aesthetics of Communion, I, 2, 89-106, a.

GROSSVOGEL, David I., Perception as a form of Phenomenological Criticism, I, 2, 83-88, a.

HOLLAND, Norman N., *2001*: A Psychological Explication, I, 1, 20-25, a.

rev. Freud and Bullit, *Thomas Woodrow Wilson, Twenty-Eighth President of the United States* ("A Belated Justification"), 1, 2, 136-139, r.

Fantasy and Defense in Faulkner's "A Rose for Emily," IV, 1, 1-31, a.

A Letter to Leonard, V, (Festschrift), 9-30.

HOVEY, Richard B. and Ruth S. Ralph, Dreiser's *The "Genius"*: Motivation and Structure, II, 2, 169-183, a.

HUGHES, Richard E., Metaphysical Poetry as Event, III, 191 - 196, a.

JILLSON, Frederick F., The "Professional" Clergyman in Some Novels by Anthony Trollope, I, 3, 185-197, a.

JOHNSON, Paula, Alice among the Analysts, IV, 2, 113-122, a.

KAGLE, Steven Earl, The Diary of John Adams and the Motive of "Achievement", III, 2, 93-107, a.

KEEFE, Robert, rev. Richard Ellman, ed., *The Artist as Critic: Critical Writings of Oscar Wilde* ("Oscar Wilde: The Critic as Reviewer"), IV, 1, 81-86, r.

LAWALL, Sally N., rev. Joseph P. Strelka, ed., *Problems of Literary Evaluation* ("The Anthropology of Literature"), II, 3, 256-262, r.

LECUYER, Maurice A., Robbe-Grillet's *La Jalousie* and a Parallel in the Graphic Arts, III, 1, 19-38, a.

LEE, James W., Trollope's Clerical Concerns: The Low Church Clergyman, I, 3, 198-208, a.

LEVITT, Harold P., rev. E.H. Emerson, ed., *English Puritanism From John Hooper to John Milton* ("Puritanism and Milton"), II, 1, 92-93, r.

LYONS, Eleanor, rev. John Cody, *After Great Pain: The Inner Life of Emily Dickinson* ("A Psychiatric Look at Emily Dickinson"), IV, 2, 174-179, r.

MANHEIM, Eleanor and Leonard, rev. James Thorpe, ed., *Relations of Literary Study: Essays on Interdisciplinary Contributions* ("Friends and Relations"), I, 2, 146-155, r.

MANHEIM, Eleanor B., rev. Erik Erikson, *Ghandi's Truth: On the Origins of Militant Nonviolence* ("Satragraya and Ahimsa"), IV, 2, 180-182, r.

rev. Gilbert Chaitin, *The Unhappy Few: A Psychological Study of the Novels of Stendhal* ("Oedipal Patterns in Stendhal") IV, 3, 241-244, r.

MANHEIM, Leonard, rev. Norman N. Holland, *The Dynamics of Literary Response* and Robert Rogers, *A Psychoanalytic Study of the Double* ("The Buffalo School of Psychoanalytic Critics"), III, 3, 213-218, r.

MANHEIM, Michael, rev. David Bevington, *Tudor Drama and Politics* and Wilbur Sanders, *The Dramatist and the Received Idea* ("The Political and Intellectual Miliew of Tudor Drama"), II, 1, 85-91, r.

MARIANI, Paul L., rev. John Unterecker, *Voyager: A Life Hart Crane* and Susan Jenkins Brown, *Robber Rocks: Letters and Memories of Hart Crane* ("Words for Hart Crane"), III, 2, 150-153, r.

McNAB, James P., The Mother in Francois Mauriac's *Genitrix*, II, 3, 207-213, a.

MILLHAUSER, Milton, A Plurality of After-Worlds: Isaac Taylor and Alfred Tennyson, I, 1, 37-49, a.

The Two Boyhoods, IV, 36-50, a.

NIMITZ, Jack, Ecology in *The Grapes of Wrath,* II, 2, 165-168, a.

NOLAND, Richard W., rev. Richard Hovey, *Hemingway: The Inward Terrain* ("A New Look at Hemingway"), I, 2, 140-145, r.

rev. Richard Rubenstein, *The Religious Imagination: A Study in Psychoanalysis and Jewish Theology* ("Psychoanalysis and Judaism"), II, 1, 70-74, r.

rev. A. Dwight Culler, *Imaginative Reason: The Poetry of Matthew Arnold,* G. Robert Stange, *Matthew Arnold: The Poet As Humanist,* William A. Madden, *Matthew Arnold: A Study of the Aesthetic Temperament in Victorian England,* Warren D Anderson, *Matthew Arnold and the Classical Tradition,* Patrick J. McCarthy, *Matthew Arnold and the Three Classes,* and Edward Alexander, *Matthew Arnold and John Stuart Mill* ("The Uses of Imaginative Reason"), II, 1, 75-84, r.

rev. Nathan A. Scott Jr., *Negative Capability: Studies in the New Literature and the Religious Situation* ("Literature and Theology"), II, 3, 248-255, r.

rev. W. Jackson Bate, *The Burden of the Past and the English Poet* ("Poetry and Tradition"), III, 1, 51-54, r.

rev. Frederick C. Crews, ed., *Psychoanalysis and Literary Process* ("Contemporary Psychoanalytic"), III, 2, 132-148, r.

The Future of Psychological Criticism, V, (Festschrift), 88-105.

NOTO, Virginia Shea, rev. Judson Boyce Allen, *The Friar as Critic: Literary Attitudes in Later Middle Ages* ("Finding the Fifth Dimension"), IV, 2, 183-185, r.

PAROISSIEN, David, rev. J. Hillis Miller, *Thomas Hardy: Distance and Desire* ("Whither T. H.?"), IV, 3, 245-250, r.

PLANK, Robert, Sons and Fathers, A.D. 2001, I, 1, 26-33, a.

Heart Transplant Fiction, II, 2, 102-112, a.

Death in Venice: Tragedy or Mishap?, IV, 2, 95-103, w.

PLOTKIN, Frederick, Natural Fact and Poetic Insight, I, 2, 71-82, a.

PLUMSTEAD, A.W., rev. Joel Porte, *The Romance in America* ("Defining American Romance"), III, 2, 144-149, r.

REED, John R., Emblems in Victorian Literature, II, 1, 19-39, a.

rev. John Harvey, *Victorian Novelists and their Illustrators* ("On Victorian Illustration"), III, 3, 209-212, r.

REID, Stephen A., Dostoevski's Kirilov and Freedom of the Will, III, 3, 197-208, a.

REZNIKOFF, Marvin, rev. Plank, *The Emotional Significance of Imaginary Beings* ("Humans and Humanoids"), I, 1, 63-67, r.

ROGERS, Robert, The Psychology of The 'Double' in *2001*, I, 1, 34-36, a.

The Dynamics of Metaphor: Modes of Mentation in Poetry, III, 3, 157-190, a.

A Gathering of Roses -- An Essay on the Limits of Context, V, (Festschrift), 61-76.

ROSE, Edward J., Blake's Illustrations for *Paradise Lost, L'Allegro* and *Il Penseroso*: A Thematic Reading, II, 1, 40-67, a.

SHAWCROSS, John T., Some Literary Uses of Numerology, I, 1, 50-62, a.

SMITH, Gordon Ross, Mannerist Frivolity and Shakespeare's *Venus and Adonis*, III, 1, 1-11, a.

STACY, Paul, Cinematic Thought (Commentary on . . . *2001*), I, 2, 124-130, a.

rev. Charles Berryman, *W.B. Yeats: Design of Opposites* and Arra M. Garab, *Beyond Byzantium: The Last Phase of Yeats' Career* ("Yeats' Dualities: Two Restatements"), II, 1, 68-69, r.

rev. David Cavitch, *D.H. Lawrence and the New World* ("D.H. Lawrence and Men in Love"), III, 1, 59-60, r.

STEIG, Michael, The Iconography of *David Copperfield,* II, 1, 1-18, a.

Donne's Divine Rapist: Unconscious Fantasy in Holy Sonnet XIV, IV, 1, 52-58, a.

Psychological Realism and Fantasy in Jane Austen: *Emma* and *Mansfield Park,* V, (Festschrift), 126-134.

THUNDYIL, Zacharias, Circumstance, Circumference, and Center: Immanence and Transcendence in Emily Dickinson's Poems of Extreme Situations, III, 2, 73-92, a.

TURNER, Frederick W. III, rev. Gordon O. Taylor, *The Passages of Thought: Psychological Representation in The American Novel, 1870-1900* ("Intellectual Movements in History"), II, 2, 188-191, r.

WAGNER, C. Roland, Italo Svevo: The Vocation of Old Age, II, 3, 214-228, a.

WALDOFF, Leon, Wordsworth's Healing Power: Basic Trust in "Tintern Abbey," IV, 2, 147-166, a.

WALKER, Nancy, rev. Marvin Magalaner, *Katherine Mansfield* ("Faint Praise"), IV, 3, 251-258, r.

WARNER, Janet, D. G. Rossetti: Love, Death and Art, IV, 3, 228-240, a.

WASSERSTROM, William, Abandoned in Providence, V, (Festschrift), 77-87.

WATT, Donald J., rev. Jerome Meckier, *Aldous Huxley: Satire and Structure* ("Aldous Huxley's Stereoscopic Vision"), II, 3, 263-269, r.

WILHEIM, Imanuel, Rhetoric and Musical Form: Hohann Adolph Scheibe's *Schreibarten,* II, 3, 238-247, a.

WORTHINGTON, Mabel P., Gilbert and Sullivan Songs in The Works of James Joyce, I, 3, 209-218, a.

WRIGHT, George T., Is Football Playing?, I, 2, 121-123, a.

ZAMBRANO, Ana Laura , *Great Expectations:* Dickens' Style in Terms of Film, IV, 2, 104-112, a.

SUBJECT (LIST 2)

American Studies

Norman Holland's review of Freud and Bullit on Woodrow Wilson, I, 2, 136-139.

Steven Earl Kagle, "The Diary of John Adams and Motive of 'Achievement'," III, 2, 93-107.

A. W. Plumstead's review of Joel Porte on American romance, 888, 2, 144-149.

Frederick W. Turner III's review of Taylor on the American Novel, II, 2, 188-191.

JOSEPH ANDREWS

Morris Golden's review of Homer Goldberg on *The Art of Joseph Andrews*, IV, 1, 89-90.

MATHEW ARNOLD

Richard Noland's review of Dwight Culler's *Imaginative Reason*, II, 1, 75-78.

Richard Noland's review of G. Robert Stange on "the poet as humanist," II, 1, 78-80.

Richard Noland's review of William Madden on "aesthetic temperament in Victorian England," II, 1, 80-82.

Richard Noland's review of Warren Anderson on "the classical tradition," II, 1, 81-82.

Richard Noland's review of Patrick McCarthy, *Mathew Arnold And The Three Classes*, II, 1, 83.

Richard Noland's review of Edward Alexander on Arnold and John Stuart Mill, II, 1, 83-84.

JANE AUSTEN

Michael Steig, "Psychological Realism and Fantasy in Jane Austen: *Emma* and *Mansfield Park*," V (Festschrift), 126-134.

SAMUEL BECKETT

James Conely on Edgar Varese's *Arcana* and Beckett's Three Novels: *Molloy, Malone Dies, The Unnamable*, IV, 3, 187-196.

EMILY BRONTE

Wayne Burns, "The Moral Magnificence of Unmoral Passion in *Wuthering Heights*, V, (Festschrift), 135-159.

ALBERT CAMUS
Joyce Albrecht, *The Stranger*, IV, 1, 59-80.

LEWIS CARROLL
Paula Johnson, *Alice in Wonderland*, IV, 2, 113-122.

HART CRANE
Paul L. Mariani's review of John Unterecker on, III, 2, 150-152.
Paul L. Mariani's review of Susan Jenkins Brown on, III, 2, 152-53.

CHARLES DICKENS
Michael Steig, *David Copperfield*, II, 1, 1-18.
Ana Laura Zambrano, *Great Expectations* as visual art (film), IV, 2, 104-112.

EMILY DICKINSON
John Cody's psychoanalytic study of, II, 2, 113-132.
Eleanor Lyons' review of John Cody on, IV, 2, 174-179.
Zacharias Thundyil, Dickinson's poems of estreme situations, III, 2, 73-92.

JOHN DONNE
Michael Steig, "Holy Sonnet XIV, 1, 52-58.

FYODOR DOSTOEVSKY
Stephen A. Reid, Kirilov, III, 3, 197-208.

GEORGE P. ELLIOTT
William Wasserstrom, a study of literature and society, V, (Festschrift).

WILLIAM FAULKNER
Norman Holland, "A Rose for Emily," IV, 1, 1-31.

Fiction
Meredith Cary, Arthur Clarke's "Saturn Rising" and the Faustus Tradition, IV, 2, 167-173.
Robert Plan, "Heart Transplant Fiction," II, 2, 102-112.
Marvin Reznikoff's review of Plank's *The Emotional Significance of Imaginary Beings*, I, 1, 63-67.

Film Criticism
Normand Berlin, *Easy Rider*, III, 1, 12-18.

Alan Brody, *2001*, I, 1, 7-19.

Alfred Cismaru, *Hiroshima Mon Amour*, III, 1, 39-44.

Victor a Doyno, the structure of *2001*, I, 2, 131-132.

Robert Fenichel's comments on *2001* symposium (in I, 1), I, 2, 133-135.

Norman Holland, *2001*, I, 20-25.

Robert Plank, *2001*, I, 1, 26-33.

Robert Plank, *Death In Venice*, IV, 2, 95-103.

Robert Rogers, *2001*, I, 1, 34-36.

Paul Stacy's Comments on *2001*, symposium (in I, 1), I, 2, 124-130.

Ana Laura Zambrano, *Great Expectations* as visual art, IV, 2, 104-112.

MAHATMA GHANDI
Eleanor Manheim's review of Erik Erikson on, IV, 2, 180-182.

GILBERT AND SULLIVAN
Mabel P. Worthington, Joyce's use of, I, 3, 209-218.

THOMAS HARDY
David Paroissien's review of J. Hillis Miller on, 245-250.

ERNEST HEMINGWAY
Richard Noland's review of Richard Hovey on *Hemingway: The Inward Terrain*, I, 2, 140-145.

THOMAS HOOD
Thomas L. Ashton's review of Clubbe on, I, 3, 223-229.

ALDOUS HUXLEY
Donald J. Watt's review of Jerome Meckier on, II, 3, 263-269.

JAMES JOYCE
Mabel P. Worthington, Gilbert and Sullivan songs in Joyce, I, 3, 209-218.

D. H. LAWRENCE
Paul Stacy's review of David Cavich on, III, I, 59-60.

Literary Criticism

J. E. Flower's review of W. M. Frohock, ed., introducing five essays on Bernanos, Malraux, Sarraute, Gide and Martin duGard, III, 1, 61-63.

Morris Golden's review of Arthur Sherbo on *Studies In The Eighteenth Century Novel,* IV, 1, 87-88.

David Grossvogel, phenomenological criticism, I, 2, 83-88.

Richard E. Hughes, "Metaphysical" poetry, III, 3, 191-196.

Sally N. Lawall's review of Joseph P. Strelka, ed., on, III, 3, 256-262.

Eleanor and Leonard Manheim's review of James Thorpe, ed., on interdisciplinary studies of literature, I, 2, 146-155.

Richard Noland's review of W. Jackson Bate on poetry and tradition, III, 1, 51-54.

Frederick Plotkin, poetic insight I, 2, 71-82.

John T. Shawcross, numerology, I, 1, 50-62.

Literary Criticism and Psychoanalysis

Norman Holland, A letter to Leonard, V, (Festschrift), 9-30.

Leonard Manheim's review of Norman Holland's *The Dynamics of Literary Response* and Robert Rogers' *A Psychoanalytic Study of The Double,* III, E, 213-218.

Richard Noland's review of Frederick Crews on *Psychoanalysis and Literary Process,* III, 2, 132-143.

Robert Rogers, "Modes of Mentation in Poetry," III, 3, 157-190.

Richard Noland, "The Future of Psychological Criticism," V, (Festschrift), 88-105.

Literature and the Other Arts

Doris Brenan Braendal, Lyly's *Endymion,* Bronzino's *Allegory of Venus and Cupid,* Webster's *White Devil* and Botticelli's *Primavera,* IV, 3, 197-215.

Sheldon Brivic, The Incredible String Band and Robin Williamson's song "Creation," IV, 2, 123-134.

James Conely, Edgar Varese's *Arcana* and Samuel Beckett's *Three Novels: Molloy, Malone Dies, The Unnamable*, IV, 3, 187-196.

Lynn Epstein, Anne Radcliffe's reliance on Claude Lorrain, Salvatore Rosa and Nicholas Poussin, I, 2, 107-120.

Edward J. Rose, Blake's illustrations for *Paradise Lost, L'Allegro* and *Il Penseroso*, II, 1, 40-67.

Immanuel Wilheim, Hohann Adolph Scheibe's *Schreibarlen*, II, 3, 238-247.

Literature and Theology

Harold P. Levitt's review of Everett H. Emerson, ed., *English Puritanism From John Hooper to John Milton*, II, 1, 92-93.

Richard Noland's review of Richard Rubenstein, *The Religious Imagination: A Study in Psychoanalysis and Jewish Theology*, II, 1, 70-74.

Richard Noland's review of Nathan A. Scott, Jr., *Negative Capability; Studies In The New Literature and The Religious Situation*, II, 3, 248-255.

KATHERINE MANSFIELD

Nancy Walker's review of Marvin Magalaner on, IV, 3, 251-258.

FRANCOIS MAURIAC

James P. McNab, the mother in *Genitrix*, II, 3, 207-213.

Medieval Studies

Virginia Shea Noto's review of Judson Boyce Allen, *The Friar As Critic*, IV, 2, 183-185.

JOHN STUART MILL

Milton Millhauser, influence of Mill's childhood on his work, IV, 1, 36-50.

EDGAR ALLEN POE

Louis Fraiberg, Poe's Intimations of Mortality, V, (Festschrift), 106-125.

ALEXANDER POPE

Morris Golden's review of Maynard Mack, *The Garden And The City: Retirement And Politics*

In The Later Poetry of Pope 1731-1743, IV, 1, 91-94

SAMUEL RICHARDSON
Richard Cohen on, IV, 2, 135-146.

ALAIN ROBBE-GRILLET
Maurice A. Lecuyer, *La Jalousie* and the graphic arts, III, 1, 19-38.

EDWIN ARLINGTON ROBINSON
Ellsworth Barnard's review of Lewis Coxe on, III, 2, 154-156.

DANTE GABRIEL ROSSETTI
Michael Kenneth Bequette on, IV, 3, 216-227.

Jan B. Gordon, "A Portrait of Jenny," I, 2, 89-106.

Janet Warner on IV, 3, 228-240.

JOHN RUSKIN
Milton Millhauser on Ruskin's childhood influence toward his work, IV, 1, 36-50.

WILLIAM SHAKESPEARE
Anson Flyer Jr., Archetypes in *The Tempest,* III, 1, 45-50.

Melvin Goldstein's review of M.D. Faber, *The Design Within: Psychoanalytical Approaches to Shakespeare,* III, 1, 55-59.

Gordon Ross Smith, *Venus and Adonis,* III, 1, 1-11.

JOHN STEINBECK
Jack Nimitz, "Ecology in The Grapes of Wrath," II, 2, 165-168.

"STENDHAL"
Eleanor Manheim's review of Gilbert Chaitin on, IV, 3, 241-244.

LAURENCE STERNE
Morris Golden's review of Melvyn New, *Laurence Sterne As Satirist: A Reading Of Tristram Shandy,* IV, 1, 90-91.

ITALO SVEVO
C. Roland Wagner on, II, 3, 214-228.

Symbols and Symbolism
Robert Rogers, A Gathering of Roses--An Essay on the Limits of Context, V, (Festschrift), 61-76.
George T. Wright, football as a ritual, I, 2, 121-123.

ISSAC TAYLOR
Milton Millhauser, Taylor and Alfred Tennyson, I, 1, 37-49.

Tragedy
M. D. Faber, an analytic study of Western tragedy, V, (Festschrift), 31-60.

ANTHONY TROLLOPE
Helen Storm Corsa, Trollope's study of a paranoid personality, V, (Festschrift), 160-172.
Frederick F. Jillson on, I, 3, 185-197.
James W. Lee on, I, 3, 198-208.

Tudor Drama
Michael Manheim's review of David Bevington, *Tudor Drama and Politics*, II, 1, 85-88.
Michael Manheim's review of Wilbur Sanders, *The Dramatist And The Received Idea*, II, 1, 88-91.

Victorian Literature
John R. Reed, emblems, II, 1, 19-39.
John R. Reed's review of John Harvey, Victorian illustrators, III, 3, 209-212.

NATHANIEL WEST
Richard Geha, *Miss Lonelyhearts*, III, 2, 116-131.

OSCAR WILDE
Robert Keefe's review of Richard Ellman, ed., on IV, 1, 81-86.

WILLIAM WORDSWORTH
Leon Waldoff, "Tintern Abbey," IV, 2, 147-166.

WILLIAM BUTLER YEATS
Paul Stacy's review of Charles Berryman on, II, 1, 68-69.
Paul Stacy's review of Arsa Garab on, II, 1, 68-69.